



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## V.—THE DYING ALEXANDER OF THE UFFIZI GALLERY AND THE GIGANTOMACHIA OF PERGAMUM.

No. 318, of the sculptures in the Uffizi collection, has long been known as the Dying Alexander. This name has been retained for want of a better, archaeologists having come to no agreement concerning it further than a general recognition of the truth of Otfried Mueller's remark (Ancient Art and its Remains, § 129, Note 4): "The head of the Dying Alexander at Florence is an archaeological enigma." The work represents the head of a young man whose beardless face is turned to the right and upward. The agonized tension of the eyebrow muscles and the open lips conspire with this turn of the countenance to express deep physical or mental suffering; akin to that of the Laocoön, it is represented by the same means. Long and wavy hair, rising from the forehead and falling, manelike, down either side of the face, serves as a frame to this picture of pain. The work has undergone considerable injuries and has been subjected to much restoration; according to H. Meyer, a large portion of the hair on the back of the head and of the curls about the face is new, also most of the nose, and the breast and shoulders with part of the neck.

As the pedestal has engraved upon it the name ALESSANDRO, the identification with Alexander the Great is probably as old as the restoration. It is not without interest to trace it to the complex misapprehension on which it rests. Plutarch, *Alex. M.* 4, writes as follows: *Τὴν μὲν οὖν ιδέαν τοῦ σώματος οἱ Λυσίππειοι μάλιστα τῶν ἀνδριάντων ἐμφαίνουσιν, ὅφ' οὐ μόνον καὶ αὐτοὺς ἡξίου πλάττεσθαι. καὶ γὰρ ἂ μάλιστα πολλοὶ τῶν διαδόχων ὕστερον καὶ τῶν φίλων ἀπεμιμούντο, τὴν τ' ἀνάστασιν τοῦ αὐχένος εἰς εὐώνυμον ἥσυχῇ κεκλιμένου, καὶ τὴν ὑγρότητα τῶν ὀμμάτων, διατετήρηκεν ἀκριβῶς ὁ τεχνίτης.* Another passage that may very probably have had to do with the naming of the bust is Plutarch *de Alex. M. virtute aut fortuna* II, 2: *Λυσίππου δὲ τὸ πρῶτον Ἀλέξανδρον πλάσαντος ἄνω βλέποντα τῷ προσώπῳ πρὸς τὸν οὐρανόν, ὥσπερ αὐτὸς εἰώθει βλέπειν Ἀλέξανδρος, ἥσυχῇ παρεγκλίνων τὸν τράχηλον, ἐπέγραψε τις οὐκ ἀπιθάνως.*

*αὐδασοῦντι δ' ἔοικεν ὁ χάλκεος εἰς Δία λεύσσω·  
γαῖν ὑπ' ἐμοὶ τίθεται, Ζεῦ σὺ δ' Ὀλυμπον ἔχε.*



διὸ καὶ μόνον Ἀλέξανδρος ἐκέλευε Λύσιππον εἰκόνας αὐτοῦ δημιουργεῖν· μόνος γὰρ οὗτος, ὡς ἔοικε, κατεμήννε τῷ χαλκῷ τὸ ἦθος αὐτοῦ καὶ ξυνέφερε τῇ μορφῇ τὴν ἀρετὴν· οἱ δὲ ἄλλοι τὴν ἀποστροφὴν τοῦ τραχήλου καὶ τῶν ὀμμάτων τὴν διάχυσιν καὶ ὑγρότητα μμείσθαι θέλοντες οὐ διεφύλαττον αὐτοῦ τὸ ἀρρενωπὸν καὶ λεοντώδες. Misled by a more fancied than real resemblance to known portraits of Alexander, as that in the Louvre (Mueller's *Denkmäler der alten Kunst*, No. 158), the restorers made bold to recognize in the upward gaze and the sideward inclination of the head the historical peculiarities idealized by Lysippus. Nor do I think the circumstance of the marble head leaning to the right, while Alexander's leaned to the left, was taken into any account by readers as uncritical as the restorers or namers of this bust must have been.

Apart from the lack of evidence for the traditional appellation, it is hardly possible to believe that a Greek sculptor could have conceived so fanciful a piece of portraiture as it assumes. Unwarranted as it is by any of the circumstances of Alexander's death, it would certainly be an isolated phenomenon in the world of ancient sculpture. This is a conclusion forced upon every reader of G. Oertel's careful *Beitraege zur älteren Geschichte der statuarischen Genrebildnerei bei den Hellenen* (Leipziger Studien II, p. 1.)

The style of the work justifies ascribing its origin to the last period of Greek art before the Alexandrine. This connects it with the schools of Rhodes and Pergamum, with the Laocoön and the Dying Gaul. The discovery of the Pergamene marbles was destined to shed light on the "archaeological enigma."

Conzé was first struck by the manifestation of a Pergamene character in the resemblance of the Alexander to the head of a young giant in the great Gigantomachia. He takes note of the likeness on page 52 of the provisional publication *Bericht über die Ergebnisse der Ausgrabungen von Pergamon*, pointing out that it is an unsought corroboration of the date previously assumed for the Florentine head. The outline cut D on p. 53 of the *Bericht* is not such as to admit of a scrutiny of the resemblance; but this certainly does not seem to imply more than close relationship of style. Still, I think the later work can be so placed as to shed direct light on the Pergamene sculptures, while becoming itself less enigmatical. Plate IV of the *Bericht* is a fine cut of the Athena group of the great frieze. Athena, easily recognized by her shield and aegis, has seized a young four-winged giant, whose body and limbs are altogether human, by the hair. Her snake

has entwined itself about his limbs and rendered him helpless ; it was probably also biting him. His doom is sealed, as is that of his brethren ; Ge, rising, near by, out of the ground, is powerless to save her child, for already Nike brings Athena the crown of victory. It has been noticed that the care taken by the artist to leave the magnificent torso unhidden by the folds of the serpent suggests the Laocoön, where the same caution is conspicuous. The head, thrown back in despair, reminds us of the Alexander. The pendant to this group was that represented on Plate III ; here also a god has overcome a young giant of human figure. To quote Conze: " Mightiest of all the gods, Zeus, in wide wind-blown mantle, his body uncovered, strides in battle ; his head, unhappily, is lost, his right hand wielded a thunderbolt, with his left he advances the aegis, his shield and weapon. On either side a vanquished giant falls ; the one to the left with the shield, his thigh bored through and through by the three-pronged, flaming lightning-bolt, raises his right hand in supplication ; he to the right, in front of the god below the aegis, rests on his knee and with his left hand seizes his right shoulder—as if struck there, was my notion. But Herr Bode recognizes in this motion, in the knotted muscles of the right arm, in the contracted sides, a being actually writhing in a fit before the god's aegis. As I hear, he has the approval of physicians, and his explanation is one not at variance with the spirit of these reliefs." The face of this fallen giant is broken off, but it is highly probable that in the " Dying Alexander " we have a copy of the head that once occupied this place. The giant whose skin-covered arm is outstretched above this one's head has been found imitated on a Roman sarcophagus, so that there is nothing remarkable in the supposition advanced ; for its substantiation it must depend on the coincidence of the required and given features. As this is a question to be decided by the eyes rather than by the understanding, I have prepared a drawing of the giant with the head restored, that is to say, copied in from a photograph of the Alexander taken before the finds at Pergamum were made. It is noteworthy that I did not have to alter the angle of vision, inasmuch as this shows that the point of view most advantageous for the Alexander naturally presents the head in the position which is the only possible one in the relief. I have taken no liberties other than making a few changes in the restored portions of the hair and slightly lengthening one side of the neck above the giant's left shoulder. This last was necessary in order

to direct the giant's gaze to the aegis that, whatever we may think of Herr Bode's remarkable suggestion, so strongly affects him.

As the appropriateness of the expression of the giant's recovered face is self-evident, the perfect correspondence with that of the match figure in the pendant group, the giant subdued by Athena, is the only thing that remains to be pointed out. A subtle Greek sense of proportion would require the adversary of the greater god to be cast in a larger mould, and this holds good of the pair. Perhaps the rather too large proportions I have given to the head exaggerate this impression.

It is a curious corroboration of the theory advanced that Overbeck (*Kunstarch. Vorles.*, p. 137, quoted by Wieseler in Müller's *DAK.*), seeing in the Florentine bust the expression of "a sudden, surprising pain," suggested an altogether analogous subject: "Capaneus, at the moment when Zeus' thunderbolt strikes him in the neck and is about to hurl him from the scaling-ladder."

ALFRED EMERSON.